



Mandarin Gallery

AFLAME: A dancing flame erupts on a suburban street in David Askevold's "Pit #2."

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static composition.

Visually, these landscapes slip and slide. Your eye follows the skinny strip, scanning the landscape vegetation in linear threads — bits of lamb's ear, fescue, ice plant, hawthorn, cactus, etc. — but the thread is impossible to follow. Because the strips are narrow and clustered by color, the linear scan inevitably tumbles across the page.

Plein-air painters a century ago were guided by pictorial landscape conventions. Likewise, Bishton's collages negotiate a distinctly contemporary experience of mediated landscape.

Richard Telles Fine Art, 7380 Beverly Blvd., L.A., (323) 965-5578, through March 19. Closed Sundays and Mondays.

Women in a vulnerable state

Chicago-based artist **Laura Mosquera** is one of a number of young figurative painters who turn moderate, sometimes even clumsy drawing skills to unusu-



Carl Berg Gallery

DELFT: Dutch 17th and 18th century earthenware inspires Tony de los Reyes' "Dutch Art Theory."

ally effective ends. Her L.A. solo debut at sixspace shows mostly women in abstract environments, seemingly in a state of suspended animation.

Mosquera paints or draws the environments and clothing as flat, linear patterns. A reclining figure in a blue-striped shirt has no actual lower body, just a lime-green shape that fills in the blank. A woman at a window clasps awkwardly drawn hands that, rather than being hidden by an artist aware of her technical limitations, are emphasized by "jungle-red" spots of crimson nail polish. Another woman is shown reclining on a bed, the wiggly blue dots and lines on the

pillow behind her rising like bubbles from a scuba diver's air-tank.

About three dozen figures populate the show's five latex and acrylic paintings and nine ink or graphite drawings. Almost all the women are depicted looking away from us, or else their



sixspace

SO CLOSE: A sense of intimacy is established with the subjects of such Laura Mosquera paintings as "In the Waiting Line."

that, in Mosquera's case, are neither sordid nor sensational but refreshingly vulnerable.

sixspace, 549 W. 23rd St., L.A., (213) 765-0248, through March 19. Closed Sundays and Mondays.

The deft look of delftware

At Carl Berg Gallery, eight fine recent works by **Tony de los Reyes** perform an almost elegiac meditation on painting. With 17th and 18th century Dutch delftware as an inspiration, this work considers the ramifications of art in a culture awash in genuine copies of fake traditions.

De los Reyes uses blue-and-white alkyd, a durable synthetic



Richard Telles Fine Art

SHIFTING: Perspectives slip and slide in such Ginny Bishton photo collages as "Eriogonum."

resin, to make glossy paintings with tactile surfaces that typically show buccaneer sailing ships and luxurious floral motifs. The imagery is drawn in the wet resin with a stick, not painted with brushes, so the fluid colors do not blend or mix. Exquisite and icy, filled with lush baroque imagery, each painting has the look of a luxury souvenir.

Delftware was a Dutch imitation of Chinese Wan Li porcelain from the Ming Dynasty. Today it's a staple of the tourist market. The pillaging galleons and robust blossoms dotted with insects, which warn of life's inevitable decay, serve to link De los Reyes' work to an artistic history of globalization.

No good can come of this, these paintings suggest — except, perhaps, for the paintings themselves.

Carl Berg Gallery, 6018 Wilshire Blvd., L.A., (323) 931-6060, through March 12. Closed Sundays and Mondays.